# ALBION

## III

# ICENI

## USER MANUAL

### BY

# SPITFIRE

**Welcome.**

Thanks for purchasing Albion III - Iceni, an exciting new array of orchestral and cinematic tools made "the Spitfire way".

We have introduced a raft of revolutionary features so even if you're an ace Albion I or II user, this document may have some useful ideas on how to get the best out of your new purchase. Reading manuals is a bore, so stick this next to your loo and give it a read whenever you can.

**About Spitfire:**

Spitfire was formed in 2008 by a group of successful British composers as a means of producing the tools they needed for their busy work schedules. Sick of dry, humourless, ugly, unrealistic sounding libraries, Spitfire set about redefining the way samples were created.

Our aim is to reproduce the conditions of top movie recording sessions and approach sampling as if we were recording a film score one note at a time. To record performances, and parts thereof, not scientifically created samples. To capture the timbre of a world-class set of players but also to record the room they were playing in.

If you are wanting perfectly tuned, normalised or "dry" samples you have probably come to the wrong place. For here you may find the odd string squeak, a "fruity" note, and lots and lots of "room" but put the whole package together, write some fierce music and suddenly this library and our approach will make perfect sense.

**About Albion:**

Albion I was the first comprehensive set of Orchestral tools produced by Spitfire for the world at large. Having spent 4 years sweating blood and tears over what is arguably one of the world's best set of bespoke and exclusive orchestral libraries. Spitfire rolled it's sleeves up to "have some fun".

Albion was designed as a work-horse cinematic orchestral palette designed to be used as the "daddy" of your main rig, or simply a sketch pad on your laptop. And so it proved, many thousands of you adopted and approved of our approach. So much so we were glad to introduce a whole raft of new features and content into our latest free update. Some thing we always plan to do with all our libraries.

Where Albion I was designed to provide that enormous, epic cinematic sound. Albion II - Loegria was designed to fill your 5.1 space with beautiful cinematic detail and beauty, esoteric instruments and approaches and eccentric ideas. All with an essential selection of additional orchestral voices not found in Albion I. It is a delicate library full of pretty loveliness

**About "Iceni"**

Albion III is none of those things. It is a never-before-assembled lo-end insult to the senses. Featuring a selection of the most colon-bothering, disturbed bass frequencies yet to grace your lower intestine.

The orchestral content of this library is a staggering array of bottom disturbance, a 32 piece string band comprising of 24 celli and 8 basses. Extraordinary brass and woodwind sections bringing the total head-count for this band to 45..... all low, all recorded in the hall at Air studios, through fine ribbon and valves onto tape.

...That is until you include members of the Olympic opening ceremony drum corps playing the lowest and largest drums available to hire in London.

This is our greatest train set today and in addition to this rare selection of orchestral material we have had an absolute scream really utilising the talents of our team to take this orchestral material and... urm..... mate the bejesus out of it creating mind warping bass synths and some of the most unpleasant creatively diverse loops on the market today. With this library you're not going to be able to compare it. This is a new start to your arsenal of compositional tools and one that will stand you out from the rest. Congratulations on your purchase.

**System Requirements**

KONTAKT - Albion is bundled with a Kontakt Player, so if you do not use or own a full version of Kontakt not to worry. However if you ever want to do some deep editing other than the extensive set of customisable tools provided on our unique front panel. Making the leap to Kontakt is something we'd wholeheartedly support. If you are an existing user of Kontakt, please make sure you have the absolute latest version. 98% of all enquiries to our support dept' are cured by the upgrade. This is a cutting edge library and it simply won't work on anything but the latest version.

RECOMMENDED SPEC:
The better your computer, the better the performance of Albion. But not to worry if you're not spec'd up to the hilt. All programs are provided with a set of parameters that enable you to tone back the CPU demands of any given patch. But moving forward, we're confident this module will keep your computer busy for many years to come! We recommend a combination of high processor speeds, a good chunk of memory and a devoted 7200rpm eSata, USBII, Thunderbolt, or Firewire audio drive. The more memory you have, the less demand placed on your drive, and having a totally devoted drive gives you the chance to load less into memory and reduce load times. The higher the speed of your CPU, the more capable your computer will be to deal with some of the amazing, but complicated scripts we've written.

PCs:
We recommend an i5, or i7 Quad or 8 Core machine with 8 Gig or above memory. Vista 64 or Windows 7. However, it will work with SP2, Pentium or Athlon XP 1.4GHz 1Gig RAM.

MACs:
We recommend a Mac-Pro Intel Based Dual, Quad or 8 Core machine with 8 Gig or above memory. Mac OS 10.6.1 (Snow Leopard). However, we have made the module work satisfactorily on a Mac Mini 2.4 GHz and a MacBook Pro 2.4GHz Intel Core 2 Duo.

DRIVES:
Firewire, USBII, or eSata, 7200rpm. Ask your dealer for drives that are suitable for "AV use". We always recommend as small a drive as possible, as the platter will be smaller and the seek time less. The library will eventually take up 25 Gig on your hard drive. If using several large libraries, or a number of Spitfire modules from the same machine, we really recommend having your samples distributed over a number of drives. Lacie eSata or Quadras 7200rpm we highly recommend. Moreover, an exciting development lies in the recent arrival of some amazing solid state (SSD) drives. With seek times reduced to a fraction (0.1ms vs 6-9ms) of what standard drives can offer, we are certain you will be able to reduce your sampler's "pre-load" (page 24.) buffer tenfold meaning you'll be able to load enormous orchestral palettes into a single machine.

HOST:
The Kontakt 4 platform should work comfortably on most commonly found platforms and DAWs. As always make sure you're as up-to-date as you can afford! If you're planning on building or adding Spitfire to an already large orchestral palette, we recommend running your library independently of your DAW, either on your host computer (e.g. via Re-Wire) or on a slave device (e.g.. via Midi or MOL). This will assist your load in times, and will allow your DAW to do what it does best, sort out all your note ons and note offs! We heartily endorse Plogue Bidule (www.plogue.com) as a virtual rack/ routing system. For more advice and information about setting up please check our website.

# CONTENTS:

# INSTALLATION

1. Download the free Kontakt Player application from here and install it.

http://www.native-instruments.com/#/en/products/producer/kontakt-player/

2. Open the Player (or Kontakt 4 full version if you have that) and click 'Add Library' in the library browser window:



3. Navigate to the library folder, for example: the 'Spitfire Albion Library' folder that contains your library's Instruments and Samples folders, and also has the 'info.nkx' file.

4. Now, you have added the library to the Service Centre, and you will be prompted to open the application to enter your Serial Number.

5. Open the Service Centre application, and enter the Serial Number - this is in the format:

XXXXX-XXXXX-XXXXX-XXXXX-XXXXX

...and is the same number you used to download your library.

6. Restart Kontakt and your library is authorised.

7. Blow the dust off your ModWheel and enjoy!

# GETTING STARTED

If you have never used Kontakt before we wholeheartedly recommend your familiarise yourself with the basics of patch (or instrument) loading, multi management, outputting and MIDI routing detailed in the Kontakt user-manual and Native Instruments website:

http://www.native-instruments.com/#/en/products/producer/kontakt-4/?page=975

If you are an established Kontakt user please make sure you have ABSOLUTELY the latest version of it downloaded via the NI service centre. Albion simply wont work on any previous versions. We cannot describe the multitude of painful symptoms you will experience if you don't do this, needless to say, one thing is certain;

KONTAKT WILL NOT LET YOU KNOW YOU CANT PLAY ALBION ON YOUR OLDER ITERATION.

You'll just think we're a bunch of jerks and have sold you a DOA VI...... So, please click on the service centre and wait for that progress bar to finish, to save brain curdle.

# THE ALBION ORCHESTRA

## "ICENI" Sessions:

### 32 Strings, No Violas, No Violins...
### Marauding Wind & Brass

# WELCOME TO THE SPITFIRE ORCHESTRAL EXPERIENCE!

When you start playing these patches you will be triggering some of the greatest players, playing the greatest - some priceless - instruments, in one of the greatest recording studios in the world. Produced by successful film composers and orchestrators, through a selection of unique vintage mics, onto a meticulously serviced Studer 2" tape machine via world class Neve mic pres and analogue Neve desk and finally via head-of-the-class prism AD converters into the 96k 24bit digital format from which these 48k samples are derived.

London is a very special place, a unique melting pot of not only cultures but of artistic industries. In one town we have 120 theatres with 80 orchestra pits. 5 world-class symphony orchestras, an embarrassment of chamber groups, dozens of concert halls from the Royal Albert right down to the newly opened Kings Place, two major opera houses, a beleaguered but buzzing pop industry, a vibrant jazz circuit, a TV output that has global reach, some of the finest film technicians and facilities houses in the world. Ringed by a number of world-class film studio facilities London has the highest concentration of orchestral recording facility's outside Los Angeles. All this filters into the panoply of experience and demand placed on our musicians. What's more we have 4 of the greatest music academy's in the world with some of the finest collections of rarefied and priceless antique instruments. Quite frankly we have captured the greatest, most colourfully experienced musicians on the planet today, playing some of the most valuable and beautiful sounding instruments. It is this spirit and soul that we hope comes bursting out of the box the minute you start playing our wares.

We believe that sample libraries promote orchestral music in TV and Film soundtracks and on pop records by making the opportunity of writing it accessible for all. It is our aim at Spitfire to promote British musicians and studios the world over. By encouraging people to wherever possible, to use UK talent, by encouraging and inspiring composers to write better orchestral music! Whilst we know most, if not all composers would use any money they were given to book real players, we understand that this is not always possible. We feel even with a single player though the production value of your recordings and realisations will always increase ten-fold. So please, wherever you can, try and keep music live. We're proud to say that all of our musicians are paid the highest possible union scale and are paid a twice-yearly voluntary royalty based on sales. There are details of how to book these guys online, with many of the soloists offering remote possibilities for those unable to make it to our shores.

Unlike Albion 1 (but similar to Albion II) the orchestral content is organised in a very different manner. Instead of loading individual articulations, you instead load the entire ensemble or "band" and select articulations from within that patch. Either via the front panel or by keyswitching. If you wish to work in the "traditional" way of having one track, channel or lane per articulation, simply load up the desired "Template Shell" click on the articulation you want, and microphone position and move on to the next track.

In order to maintain Albion's claim to work on "any" system especially on your laptop late on the red-eye from NY to LA. We have selected useful default articulations and mic positions so your system doesn't crap out every time you load something.

## THE MOD WHEEL..... Go on, give it a wiggle.

All longs patches use the mod wheel to dial in different dynamic layers. Used in conjunction with a volume fader you will get an extraordinary sense of dynamic headroom and timbral control. Look out for "MW" in the title of the patch or instrument.

## SAMPLE STARTS

To maintain reality we cut our samples earlier than others. The start of a note often gives a sample it's character. By cutting it's front off too much we feel you take away it's personality. If things are playing back a bit behind the beat, even after quantizing don't be afraid of pulling that pre-delay down a few dozen ms on your DAW.

**STRINGS:**

If this is your first foray into orchestral music, please don't be afraid. We're about to make it very very easy and a whole lot of fun. There is a great number of ways a stringed instrument can be played from bowing the string, to plucking it. These are called articulations. Iceni is very limited in this respect and by-design. The production costs on this library are focused on getting the biggest band possible to play the most useful selection of articulations. This library is not a standalone orchestra. But a low one. If all you want to do is low, this is all you'll need! But, having been recorded in the same room as Albion 1 & 2, is designed to sonically and perfectly integrate with those more detailed libraries. All three will provide you with a seriously expressive, dynamic and detailed set of tools, with this latest incarnation seriously sorting out your bottom!

Instead of being recorded in situ (ie fanning out to the right of the conductor cellos then basses) this string band has been recorded with the cellos forming a horse shoe around the conductor with the basses in a line behind. The cellos are organised into two sections, A being to the left of the conductor, B to the right. We have given you a degree of control over the arrangement possibilities of this extraordinary section by giving you tutti (all together) and A & B cello sections where A is mapped to the left hand of your keyboard, B to the right. These are all totally different recordings so please don't hesitate to overdub the tutti low strings with A&B cellos.... Suddenly you'll have 48 cellos and 8 basses!!! We have also given you greater control with cello and bass close mics separated off on the mic controllers, but more of that in "Front Panel" page **.



SHORTS/ STACCATO - These are short, stabby articulations, they are velocity sensitive so the harder you play them the  samples triggered will be played at a louder dynamic not only in volume but intensity of sound. We have also recorded "round robins" ie a number of different performances of the note so that if you repeat the same note it doesn't produce a "machine gun" effect that gives the game away. For the "tutti" (together) Low Strings all of these are situated on the lower register of the keyboard as you would expect. **FOR THE CELLOS SECTION A (LEFT) IS SITUATED ON THE LOWER REGISTER, SECTION B (RIGHT) ARE SITUATED ON THE UPPER.** So to get both sections to play, perform with both hands or over dub/ copy and transpose you MIDI up to these registers.

SHORTS EXTRAS - We recorded the lower range of the tutti with a slightly shorter attack as the lower end had an enormous "bloom" that we feel may be difficult to control for more detailed work.

LONGS - As the name suggests, these are polyphonic so you can play more than one at a time. The dynamics of these are modulation wheel controlled. We've done this so you can swell up or down during a sustained note without having to re-trigger by hitting harder. You'll not be getting the best out of the library if you don't use this function! By hitting the notes harder you'll also be able to change the speed of attack of the note. So try playing soft for those marauding dark pads and chords, harder for more insistent and urgent phrases. But for single lines we suggest you use:

LONGS CS - Stands for "Con Sordino" this is essentially a practice mute that is moved up the string beneath the bridge to quieten the instrument. For film music it was popularised by Bernard Herrmann and for smaller ensembles gives a thinner brighter more timid sound even uncomfortable. But for these large sections it becomes a thing of sheer beauty, like a large lake of custard (Bird's of course) sprinkled with icing sugar.

FINGERED LEGATO - This is the big headache for us. We exhaustively record every possible interval between notes, chop these "transitions" and put them between the notes you play! All you have to do is make sure you either play "joined up" where one note overlaps the other (you can't play more than one note, it won't let you!). Or simply go into your editor on your DAW after playing, lasso all the notes and drag there ends so they overlap. If you want the band to sound like they're re-bowing at the head of a note, just put a small gap between the notes. For the celli, remember you have two sections on the left and right of the keyboard so these two legato engines will work simultaneously and independently of each other. You can also have polyphonic legato control, this is not really a live feature but more of a post production, editing tool. You can have up to 4 voices which are selected by velocity. If you wish to use the polyphonic legato function, we would suggest you play in with one of the "longs" articulations. Then activate a legato artic' and it's polyphonic legato switch. Go into your event editor and make all notes the same vel. Then in a matrix or piano roll editor select each voice group by lassoing notes events and shift all the velocities to 0 - 31 for the 1st group, 32 - 63 for the second, 62 - 95 for the third and 96 - 127 for the 4th.

PORTAMENTO LEGATO - Is a transition where the note is changed without re bowing and by sliding the finger up or down on the same string to the note. This articulation works just as above.

**BRASS & WIND**

OK so the strings are good. But we really think these sections are going to feel your love. We recommend you really look into these bad boys as there really is nothing, bar none, NOTHING that sounds like this. Two reasons. 1. No one has sampled bands of this make-up for commercial release. 2. Certainly where the brass is concerned, it is our opinion that Brits make this kind of noise the best. I won't try and justify this comment but if you were to ask any A list film composer about the capabilities of our A-list brass players and they will give you the same answer. We've even heard of clandestine brass sessions taking place for scores that are advertised as US - union only scores. For big pictures. It is simply a tradition that the UK has, and delivers on. It's why JW wrote the theme tune for Star Wars with Maurice Murphy in mind. It's why HZ did what he did on Inception. It's not that we do it better. It's just something about a combination of aching beauty bursting into something wholly unwholesome, unruly, it cuts through, shocks and jolts.

So our winds:

WIND:

2 contra bassoons, 2 contrabass clarinets, heckelphone, 2 bassoons, 2 bass clarinets, 1 bass saxophone.

There is nothing in the orchestral choral range that transmits low sub harmonics more than the Contrabassoon.  It's just a big oboe isn't it...... No, no it's not. When you have nightmares tonight it's this that will come rasping at you not a tuba. This section will make you think differently about woodwinds. The heckelphone.... well that IS just a big oboe (bass oboe) a really big one.

We've concentrated on articulations that we think are useful for these types of ensemble. So have gone a little further than the strings. There are plenty of fantastic FX for strings in Albion I, but as these brass and wind libraries are so unique we felt that we wouldn't be cluttering you hard drive with a duplication of efforts.

In addition to the longs, shorts and legatos found in the strings we have:

Ripps - A quick flurry of notes up or down to a short note. Great for punctuation and accents.
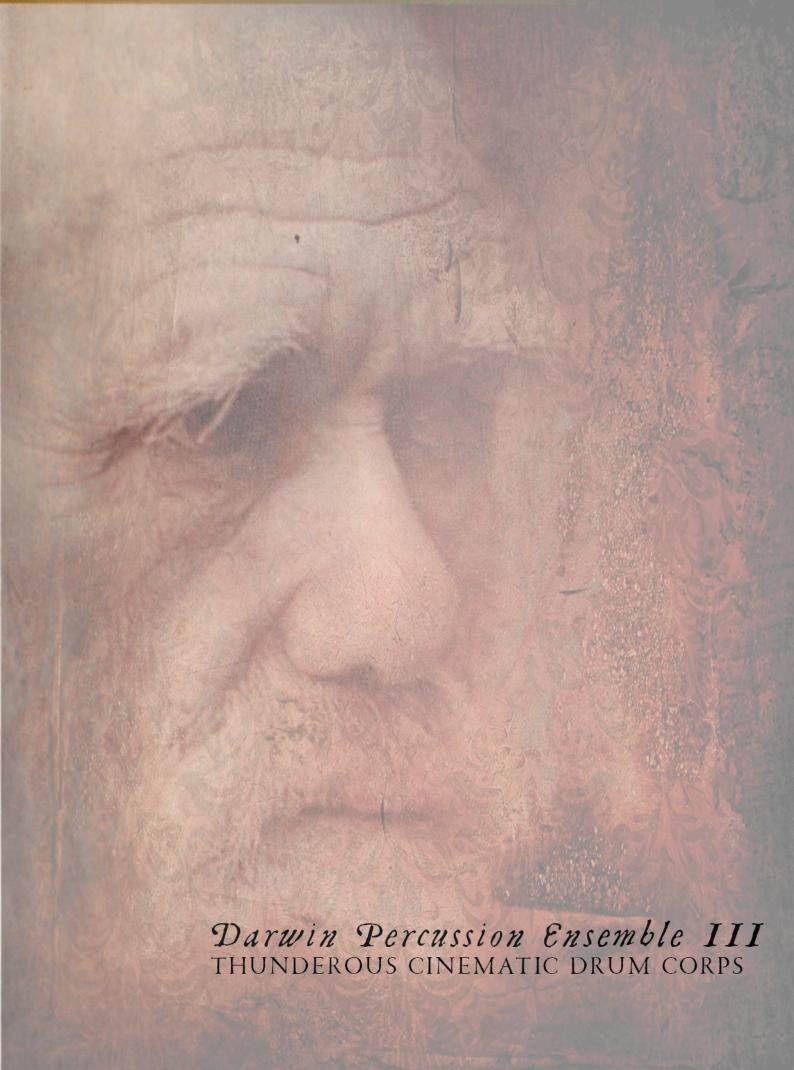
Staccato - A shorter short, good for lines of notes.

FX - Orchestrated by the warped mind of Ben Foskett these speak for themselves and we look forward to hearing them on a multitude of projects coming to a multiplex near you soon!

BRASS:

2 tubas, 2 cimbassi, 2 contra bass bones, 3 bass bones

Tubas, like you've never heard, the rare and ancient Cimbasso, the rasp of which you'll be blown away by. Contra Bass Bones of which in one famous orchestration book recommends you don't write for as they're "too difficult to play" and some good old bass trombones. We've sampled these at dynamics that sound closed and not too brassy and very brassy so if you don't move that mod-wheel on the longs/ legatos or play louder on the shorts you're not at the party. One articulation we haven't mentioned is "Longs Nasty" the instruction given was blunt: "play at lip bleed levels, it doesn't have to sound nice".

# *Darwin Percussion Ensemble III*
## THUNDEROUS CINEMATIC DRUM CORPS

**Darwin Percussion**

Darwin III continues it's brand as a thunderous aneurysm of cinematic drumming. There is no reason for this other than we just wanted more! So we got out players to play for longer, looser, tighter and for more dynamic layers. To make the success of our first two outings even more comprehensive.

Where Darwin's first two creations were made from more traditional orchestral batterie; bass drums and toms etc, this selection is a wholly more calamitous and (are you getting bored yet?) LOW selection wide screen percussion. Played by the leader and members of the Olympic opening ceremony drum corps, a selection of some of the largest, deepest. (and in one case rarest) drums available to hire in London. Including: A selection of Taikos and Daikos (big Japanese drums), Bass drums, British Marching Toms, and Bass Drums. Available with 3 controllable mic positions, recorded with numerous (up to 6) dynamic layers (there's lots of quiet stuff in there too) and 5 round robins to give you fantastic realism. In addition to this Darwin III gives a slightly wider selection of hit types or...

**ARTICULATIONS:**

Unlike the strings articulations, these are based in menus across the keyboard for ease of use. The type of drum selected is done via Key Switches or the front panel. The drums are staggered so that entire ensembles can be created from multiple instances of the drums.
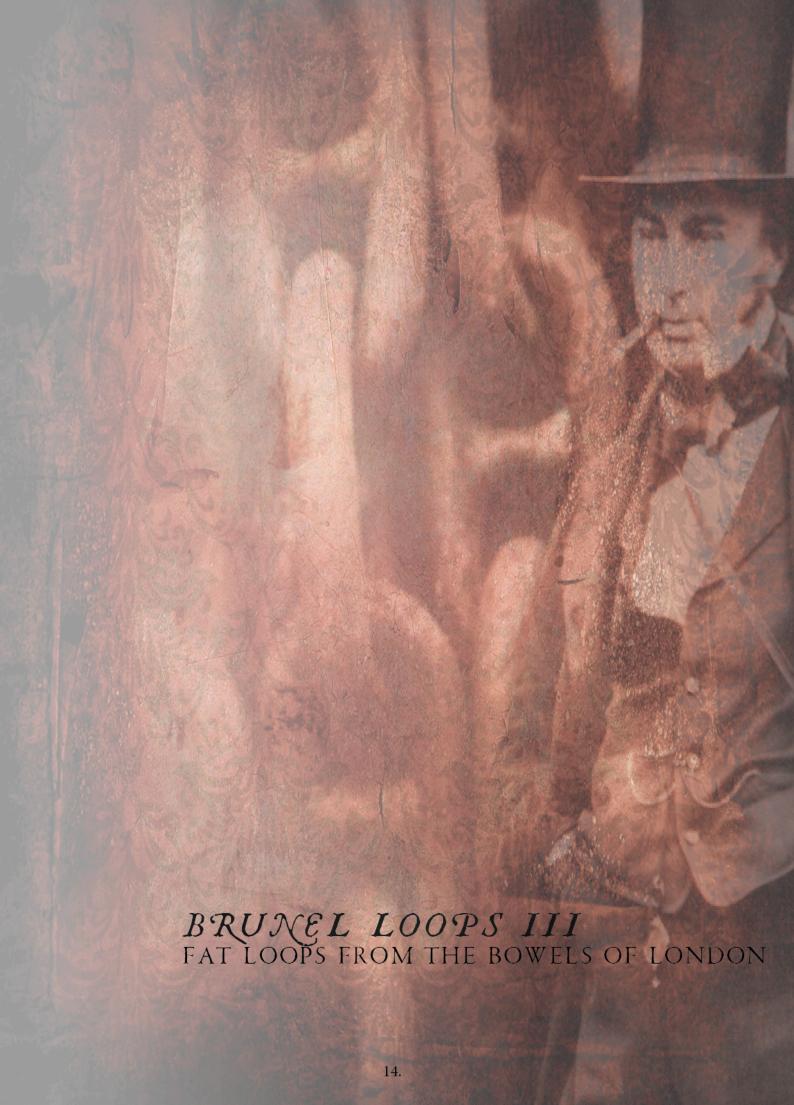
**SHORT HIT:** Each player with two sticks each banging a single hit tight and together. Blunt impact.

**LOOSE HIT:** Playing not as together to give the sense of scale. Not great in repeated phrases but fantastic punctuation or accent marks.

**FLAM:** Each hand of each player playing in quick succession, splank.

**STICK HIT:** On some of the drums (depending on what sticks they used) we got the players to click their sticks together.

**ROLL:** Use the mod wheel to change the dynamic and intensity, let go and a release trigger will fire the last hit.

# BRUNEL LOOPS III
## FAT LOOPS FROM THE BOWELS OF LONDON

## BRUNEL LOOPS III

We're so excited to present you with an exhaustive year-long project. Combining the talents of 3 sets of programmer/ producer/ composers to being some very very different patterns to the loop landscape. These loops are designed predominantly to be part of a composition, not ones in their own right. Largely constructed from difficult to place sounds, these loops will fit beautifully [sic] into orchestral arrangements or indeed become thudding centrepieces to pop and dance tracks.

We've reinvented the way to browse these loops so go to page 27 to find out how to get the best out of these, unlock greater selections of loops, portions of and sync them to your host tempo.

## THE PRODUCERS:

**The Flight** are an exciting up-and-coming London-based production team who have worked for and with the likes of Lana Del Ray, Rufus Wainwright, Skye, Jess Mills, Bjork, there loops are very organic in nature, sub-zero cool and very simple.

**Stanley Gabriel** is an exciting young programmer producer who have worked for and with the likes of Kate Bush, Ladyhawke, Little Boots. Stanley really has his finger on the dance-pop scene in London, his loops are fuller more electronic sounding.

**Christian Henson** is from a dance background, having engineered and produced for acts such as LTJ Bukem and The Freestylers, he broke into film composition by programming for the likes of Anne Dudley, Dario Marieanelli, Patrick Doyle and HGW. Other than the 35+ film scores and numerous top-end TV shows as composer in his own right Christian's bleeps and beats can be found anywhere from Spy Game to Narnia.

# Stephenson's Steam Band II

Alternative orchestra of pads, ambients, fx and sequenced instruments.

**Stephenson's Steam Band**

We have strayed slightly from the previous incarnations of Stephenson's band where these would be derived totally from these new "Iceni" recording with our recordings are processed our precious players through an awesome array of effects, both virtual and outboard. To create an "alternative band" at the very least, at best, an "alternative universe". There's a bit of that here, but we didn't want to retread too much of a well trodden path in Albion I & II. If you don't plan on using A1 & 2 you'll still have a good taster within:

**Steam Synth:**

Blake Robinson has delivered us an amazing synth UI here that has helped us to take raw orchestral material and batter it beyond all recognition into the speaker-flexing tones you hear here. Essentially a bass synth we are staggered at how you can take orchestral material and turn it into marauding dubstep, crunk sounds and effects. The sub harmonics that you get with the woodwinds for example can lend to a filthy sine like sub tone so even with the simplest of instruments nothing stays still. A lot of the filters are sync'd to the tempo of your host.
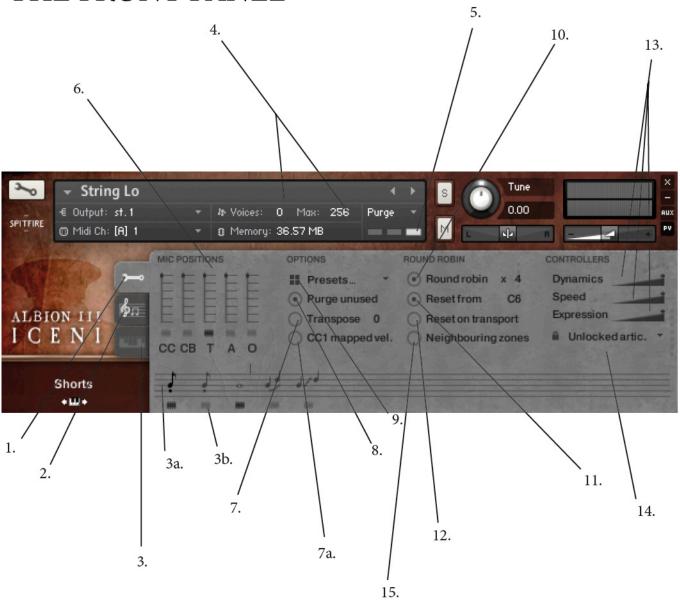
**Steam Pads:**

These are the most musical of the Steam Band section. We have taken each individual choir across the pitch register and have given you an alternate take, a very alternate take, like an alternative universe. We have made the Mod wheel do very different things for these sounds, so to get the best.... go on, give it a wiggle.

**Steam Octavium and Gabriel's Auditorium:**

This huge selection of fantastic arpeggiatted and step sequenced sounds exhaustively designed by programmer/ producer supremo Stanley Gabriel. These will automatically sync to your host and will provide you with arcing ribbons of inspiration out of the box.

# THE FRONT PANEL

# THE FRONT PANEL KEY:

This manual presumes that you have already used Kontakt. If the main Kontakt window is unfamiliar to you please consult your Kontakt manual or the Native Instruments site. They explain it better than we ever could:

http://www.native-instruments.com/#/en/products/producer/kontakt-player/

## 1. Front Panel, 2. Ostinatum, 3. FX Sequencer Selectors
These tags toggle you between the 3 main pages of the front panel.

## 3a. Articulation Stanza.
This is your articulation menu. Highlight your choice of articulation and observe description to the left. If you haven't got the articulation loaded you will be prompted when you send it some note on information.

## 3b. Articulation Load/ Cut Buttons
Use these to purge articulations from memory. Click on this toggle to reload.

## 4. Voices & Max.
The left numeral refers to how many voices are currently being processed in the Kontakt engine. Max. Refers to the maximum number of voices assigned to this instance of Kontakt. If you're experiencing dropouts, clicks or crackles you may want to have a look at these two numbers.

## 5. Samples Load Status.
Again, if you're hearing clicks or crackles or if your sample is cutting out erratically check that the righter-most bar is illuminated. This signals that all the samples for your patch are fully loaded.

## 6. Mic Controllers
One of the most exciting aspects of Albion. C(lose) T(ree) A(mbient) & O(utrigger) mics. Above these letters are the mic cut buttons that dial the mic signals in or out, this will unload or load the samples needed to keep your system lean. Above the cut buttons are fader controls that allow you to mix the mic signals to your liking.

**C** - Close mics (for the strings long CC & CC refer to close mic cello and close mic bass), a selection of ribbon and valve mics placed for optimum focus close to the instruments. This mic control is great to add in for added definition and at times a bit of "rounding of sound", in isolation it can be a way of achieving a more intimate or pop-music style sound.

**T** - Tree. This refers to the "Decca" tree of three mics placed above the conductors podium. In the case of Albion; 3 priceless vintage Neumann M50s. These are placed to give the ultimate sound of the band, the hall and are the default mic position that loads in with each patch.

**A** - Ambient. A set of condenser mics placed high up in the gallery away from the band. This mic position gives a massive amount of stereo spread and room sound over the band. Great mixed in with the other mics but also ideal fed to your Ls & Rs speaker sends for true surround information (see page 23).

**O** - Outriggers, a set of vintage AKG C20s placed wide apart to the left and right of the tree. These give a similar balance of room and band but with a broader stereo spread. The effect of this mic is somewhere between the tree and ambient mics.

## 7. Transpose
Unlike the "Tune" dial this is a course transposition tool that allows you to address different samples from your keyboard. We have included this function with the "Tune" dial in mind. Whereby if you dial up the transpose by say +3 and dial down the "tune" knob by -3 the pitch of your instrument remains at concert but is addressing a different order of samples. It is a cheap and quick way of also "tracking sounds" by tuning in one direction, transposing by the same amount in the other and overdubbing.

### 7a. CC1 Mapped Velocity

Control the note velocity with the mod wheel rather than key velocity. Especially handy for riding the mod wheel while the ostinatum machine is on.

### 8. Purge Unused

This control keeps unloading any samples you are not using to keep your memory usage as low as possible.

### 9. Presets

Another new feature that enables you to load in a selection of articulations from a useful preset list.

### 10. Round Robin x 4

This refers to the number of round robins* your patch uses, the number can be dragged up and down (1-4) to save you memory.

### 11. Reset From F1

Enable/Disable and configure the note that the Round Robin selection starts at. eg, if it's set to F1, F1 will set RR to 1, F#1 to 2, G to 3, etc.

### 12. Reset On Transport

An ingenious device that ensures uniform playback every time you run your DAW. Click this on and Kontakt will start the round robin cycle from either RR1 or the selected RR from F1 above every time you hit play on your DAW.

### 13. Dynamics, Speed & Expression

A visual/ front end depiction of your modulation wheel or CC1 input. You can also use this to fine tune direct from the UI. The speed controller speeds up and slows down the legato transitions. For ease of playability you may want to leave as default then adjust on playback to achieve the desired effect. This can also be mapped to any CC by right/ command clicking. Expression, again is a visual controller for your volume controller, usually mapped CC11.

### 15. Neighbouring Zones

This will fake round robins based on neighbouring zones, this can be used in conjunction with the true round robins (10.) to give you a real variety of samples when playing fast or repetitive phrases.
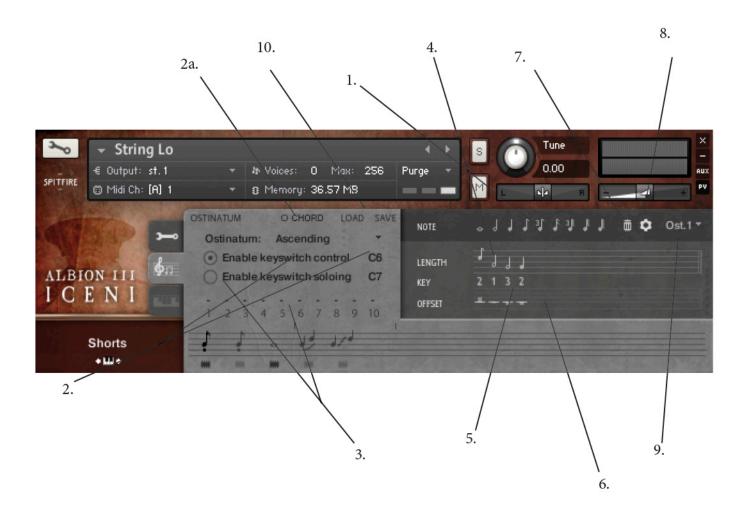
### 15. Ployphonic Legato

Not pictured here but found on legato articulations activate this to access functions discussed on page **.

### ** TOP TIP **

If you wish to select different articulations by other methods, say with your modulation wheel, try command clicking on the articulation for a series of advanced options:

# OSTINATUM

# OSTINATUM FRONT PANEL A.K.A. "Your Orchestrator's Next Headache".

This tool can be used in a very scientific manner so you can very carefully design your ostinati, or in a random manner that will, we're sure, provide you with acres of inspiration.

This tool is designed primarily for short articulations. Producing anything from a structured melodic Ostinato to a shimmering tremolando effect.

KEY:

## 1. Note length.
Click on the notes or rests you want to produce a micro rhythmic sequence.

## 2. Key Order
Use this to select how "note numbers" are assigned (if at all) to each of the keys you've depressed. You can then use these note numbers in any order to form your ostinato. Simply pull down the menu arrow and select one of these options:
**Order pressed** - This will assign note numbers to your key strokes in the order you play them.
**Ascending** - This selection will assign note numbers from lowest in pitch first through to highest last.
**Descending** - This selection will assign note numbers from highest in pitch first through to lowest last.
**Chords** - This selection will ignore assigning any note numbers and will simply play the chord you're playing in unison at the frequency determined and with the dynamics you have programmed.

## 2a Chord Short Cut
A quick short cut button to switch to chord mode detailed above. This mode is excellent when used with fast rhythms to create interesting shimmering effects but also very believable measured trems.

## 3. Keys Held
Simply displays the keys you have depressed and how the engine has assigned the note numbers.

## 4. Sequence Notation Display
A notation display of the note frequency selected and the length of the sequence/ ostinato.

## 5. Note Number Assignments
Selects which notes you wish to be played in the sequence. You do this by scrolling up or down. Scrolling down all the way produces a hyphen which denotes tacit for this step in the sequence. Enabling you to make dotted and more complex rhythmic phrases.

## 6. Velocity Dynamic Controls
As with the Note Number Assignments, scroll up or down to vary the velocity, volume or accent your sequence. Please note, on all short articulations (ie non Ostinatum patches) you also have velocity control as per usual, ie by hitting your keyboard louder or softer. These dynamic controls will alter micro velocities in relation to the dynamic you're playing at.

## 7. Trash Can
This acts like a backspace tool for the sequence notation display.

## 8. Ostinato Settings
Use this to get even deeper into your Ostinato.
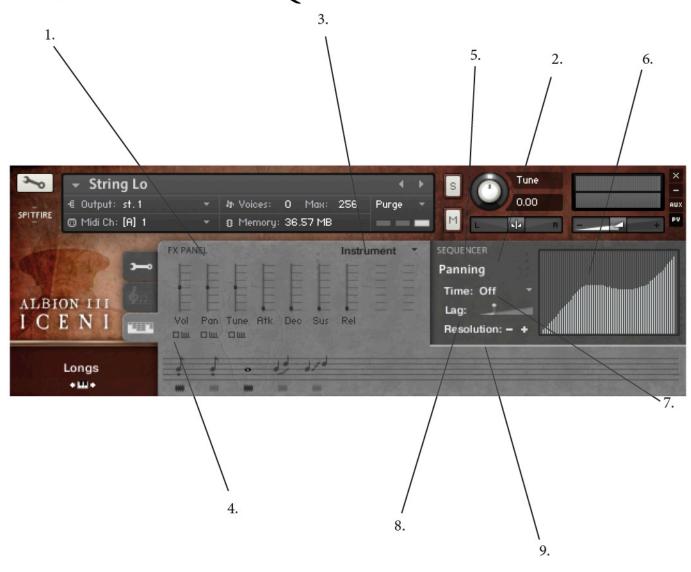
## 9. Ostinato Playlists
Toggle between your favourite ostinati.

## 10. Load/ Save
Once you have created your masterpiece make sure you have saved it!

For tutorials on how to get the best out of Ostinatum please visit our you tube channel:
http://www.youtube.com/user/spitfireaudiollp

# THE ALBION FX SEQUENCER

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FX PANEL                          Instrument  ▾

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SEQUENCER

Panning

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Resolution: − +

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7.

4.

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9.

# THE ALBION FX SEQUENCER KEY

We've designed this tool so you can punk things further to your heart's content either in a quick brash way by pinging FX in or by carefully designing amazing FX sequences with this highly intuitive tool. NB THIS FUNCTION IS ONLY ACCESSIBLE ON NON-LEGATO ARTICULATIONS.

## 1. FX Panel

Here lies all your hands-on non sequenced parameters. The top layer provides some basic patch tweaks you can make, overall volume, pan, tuning, and a simple ADSR envelope. So you don't have to press the scary spanner button if you don't want to and our Kontakt Player users also have a wide range of editable tools.

## 2. Sequencer Panel

Strap on your jewellers loop and go in for some meticulous FX sequencing. All your sequencing and automation will happen in this panel.

## 3. Effects Selector

Pick the FX you'd like to dial in here from the pop down menu: **Instrument** (the top layer of basic patch parameters as pictured above)**, EQ, LoFi, LPF, Chorus, Reverb, Delay, Distortion, Phaser.**

## 4. Sequencer Launch Buttons

This launches the sequencer for the selected FX parameter. This will then be clearly displayed in.....

## 5. Loaded FX Parameter Display

Identifies which FX parameter you're editing/ sequencing.

## 6. Sequencer Matrix

Here's where the fun happens, drag up the columns from 0% to 100% to shape your FX sequence.

## 7. Time

Determines what the Matrix represents, click on the pop down and select one of these options: **4,3,2 & 1 bars, 2 beats and 1 beat.**
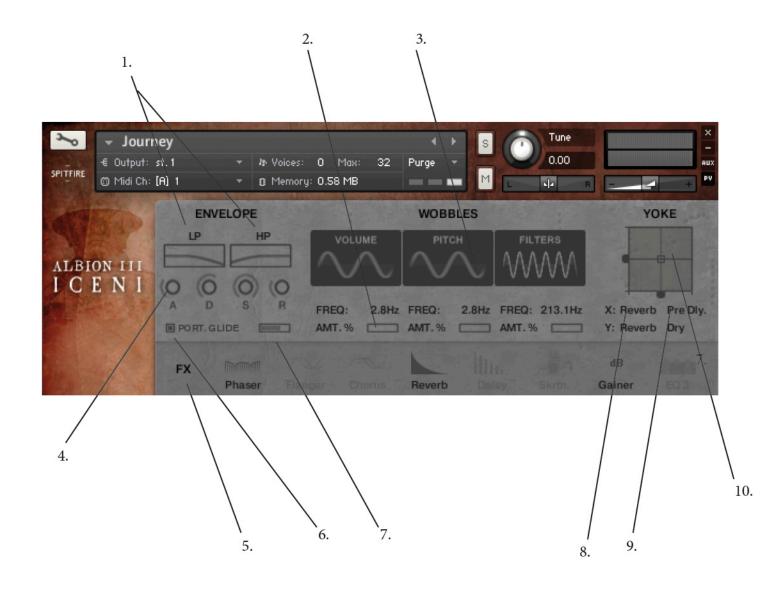
## 8. Lag

Introduces a lag into the movement of the control you are automating. In English, the effect will be that the controls respond more slowly and give you a smoother interpretation of the FX sequence you have made or, in the other direction, become much crunchier and brutal.

## 9. Resolution

Determines the resolution of the sample steps within the time frame that you have selected. From

# STEPHENSON'S STEAM SYNTH

# THE STEPHENSON STEAM SYNTH

Although these sound excellent out of the box we've also given you an easy to use and ingenious front panel.

### 1. Lo & Hi Pass Filters
LPF = Low, HPF = Hi. For some, a counter intuitive industry standard in titling. Adjust the graph on the LPF to chop off the top end, HPF to chop off the bottom. So if you want to reduce your fizzing synth sound to a muted sub tone drag the LPF graph from right to left.

### 2. Wobble Amount
Three modulator windows that give you wobble, or sometimes, WAB WAB WAB! Adjust the AMT to effect the amount of WAB WAB.

### 3. Wobble Frequency
Adjust the graph to change the frequency or speed of your wobbles. For tempo sync'd modulators this will tune coarsely to provide you with 8th triplet 16th, etc etc.

### 4. A.D.S.R.
Attack, Decay, Sustain Release envelope. These knobs will adjust the shape of the sound from a volume point of view. Adjust attack to make the sound come thudding in or gradually fade in. Adjust release to make the sound go from a sharp end or off to a gradual decay. For an 808 style bass pull up one of the subbier sounds and pull the attack all the way to the right. The release to about mid way (to taste) and play some short notes.

### 5. FX Parameter Display
We've pre-loaded a selection of FX. Activate by clicking the FX icons along this bar.

### 6. Portamento Glide On/ Off Toggle
Click this to make the sound monophonic (so you only can play one note at a time) and to activate the portamento glide function.

### 7. Portamento Glide Amount
Now that your Glide toggle is on hold one key down and whilst holding press another. Because you're in monophonic mode the sound will transition from the first pitch you depressed to the second, this fader controls the time this transition takes.

### 8. Yoke X&Y FX Selector
The yoke (10.) is a dual FX controller that adjusts your FX parameters in real time for fantastic sequencing options. Y = vertical controller, X = horizontal. Scroll down to select which FX you wish to control.
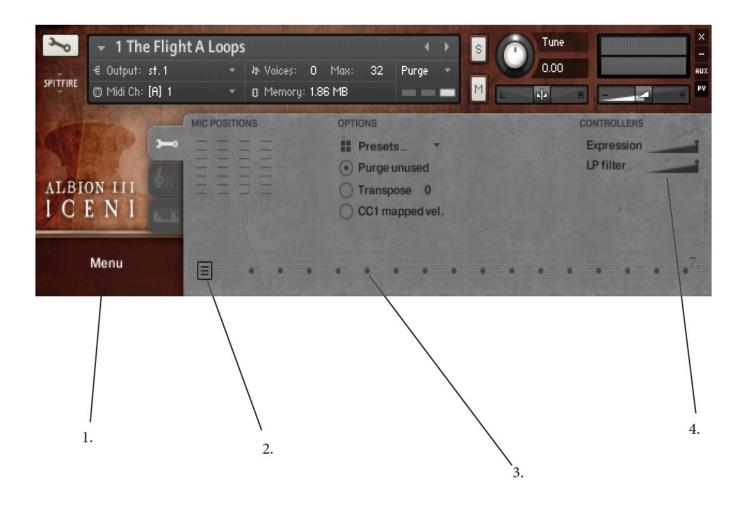
### 9. Yoke X&Y FX Parameter Selector
Determines which parameter from your selected FX you wish to map to the X or Y yoke controller.

You can also alter the FX parameters further and map them direct to the Yoke controller (right/ ctrl click) by accessing the additional FX parameter Bar; Command/ Right Click on the FX Icon you'd like to acces additional parameters for.

# BRUNEL LOOP BROWSER

# THE BRUNEL LOOP BROWSER

An ingenious way of browsing through loop content:

### 1. Menu/ Loop Title Window
This window will display the loop name once you've selected it.

### 2. Menu Icon
Click this icon to return to the menu, this will automatically unload the loop you have selected and load up all the menu versions of the loops available in he patch you have loaded.

### 3. Loop Lamps
In menu mode play the different loops distributed along the keyboard. A lamp will illuminate for each key/ loop played. These loops will play at the tempo they were recorded. Once you've found a loop you like and click on the illuminated lamp. This will unload the menu of loops and load up your desired loop (mapped to C1) with alternative patterns, mixes and single hits all sync'd to your host tempo.

### 4. LP Filter
We've mapped a low pass filter to your modulation wheel (CC1). As these are predominantly bass end loops this will provide you with the opportunity of fading your loops down to marauding thumping pulses.

# SURROUND USE:

If you are lucky enough to work in 5.1 you will be delighted by how Albion works in this respect and with the number of mic combinations, there's a number of different ways of doing it.

The basic principal is to load in several instances of the same patch routed to the same MIDI channel with different mics selected and each instance routed to a different out, or panning selection on your surround panner. Each, and all microphone samples have been edited to sample accuracy together, so provided you give each instance identical MIDI information, or indeed the same channel, everything will remain true as recorded. If you are concerned that a round robin cycle may be out of sync, hit C0 on your keyboard controller to reset. Here's some suggestions:

**Basic Quad (2 instances):**

Output an instance with T(ree) to your L&R, A(mbient) to your Ls & Rs. If you need a slightly less widescreen surround image swap out your A(mbient) for O(utrigger).

**Intermediate 5.0 (3 instances)**

Output an instance with T(ree) to your L&R, A(mbient) to your Ls & Rs. Bus a slightly smaller amount of Tree into your C alongside a final instance with C(lose).

**Business Class 5.0 (4 instances):**

Output an instance with T(ree) to your L&R, A(mbient) to your Ls & Rs. Bus a slightly smaller amount of Tree into your C alongside your 3rd instance with C(lose). Use your surround panner to output the O(utrigger) mics to a point directly between L&R and Ls&Rs as pictured:



**Posh 5.1 (4 instances + some clever routing):**

It would be easy for us to suggest you simply pull up the LFE fader as found in Logic (pictured above) on one of your 4 instances. Indeed, the C(lose) mic would be a nice focussed signal for this task. But your dubbing engineer wont like your for it, and 9 times out of 10, he'll simply cut all of your LFE tracks.

You can make his life easier by understanding the much misunderstood roll of the LFE track in cinemas. This is, as the title suggests, an "effects" track. It is for intermittent use (albeit these-days, often used!). This should never be part of your bass management and should be used in a selective manner. If you give them continuous program, they'll strip it out as it will interfere with their room tones, nice bangs and thuds. And with a 60 piece orchestra all sorts of info gets into the sub range if you simply route your mix to it, even with instruments playing in a pitch range well clear of the sub.

Your C(lose) signal is a good starting point. Route this to a sub bass synthesizer, the Waves MaxxBass is a great plug, alongside many free plugs bundled with DAWs. But the DBX 120A is very much the industry standard, and inexpensive bit of outboard kit for this purpose. Send your C(lose) into this but also make sure you noise gate it. Judge a point that you feel is a loud peak, and set the threshold to that, with a nice slow attack and release. Hey presto, you just made friends with a dubbing engineer.

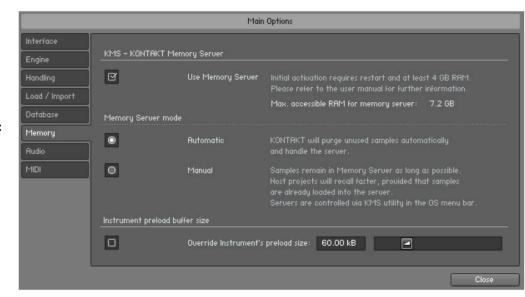Oh, and don't forget to introduce your Darwin "Subs" and "Easter Island Hits" to the LFE........

# AFAQs (Anticipated FAQs)

Our first comment is to remind everyone that this is a manual to accompany v1.0 of a totally new line for Spitfire. With a totally new set of arrangements, samples, scripts, and UI. But more importantly a totally new selection of non-orchestral sounds and tools. We have used our experience as busy film composers to deliver something that we'd like. Certain areas may need expansion, certain areas may need improvements, and certain areas may prove to be "best left alone" as quirky ideas that no one used!

It is our hope that you keep in touch with us to let us know how you're getting on, how you're using Albion, how you're finding it, and, if we were to consider looking at areas in the future, what you'd like us to look at. From this we'll form a consensus and wholeheartedly pledge that we will act upon it wherever possible or practicle. Our private library is what we often refer to as a "living" library, that has embraced true legato among and other scripting technologies and will no doubt find new life in experiences we have earned in making Albion. We hope that Albion too can enjoy this kind of fluid feedback that will keep our tool-sets fresh and vibrant.

See you at v10!

• **This library really isn't behaving how I'd expect.** - OK, so we're now officially blue in the face. But before you go ANY further please check you are using the ABSOLUTE latest version of Kontakt. Visit your trusty service centre and we hope this page remains relatively under-thumbed.

• **My instrument or patch seems to be playing just bits of sound, some keys are missing, and there's lots of clicks and crackles.** - Make sure that your patch is fully loaded (detailed on the front panel, page 16). Some of these are biggies so can take a while. But if problems persist make sure Kontakt memory manager is activated:

then:



You'll have to restart this instance of Kontakt to feel it's benefits.

Another reason your system may be struggling is that you're using too many mics live for the spec of your machine. Try cutting the mics as detailed on the front panel to see if this cures your problem. If it does, don't worry you can still use these mics, just play in your parts with one active (we recommend the T(ree)) and then activate multiple mics and render down (eg. freeze function in Logic Studio).

If you're still suffering may we suggest you try and manage your pre-load buffer. Kontakt pre-loads some samples into memory so that when you hit a note Kontakt plays it out from RAM whilst addressing the rest of your samples from your hard drive(s). The slower your drives, the more you may want to rely on RAM, the faster the drives, or smaller RAM available, the more you may want to rely or your drives. If you're using the latest generation of SSDs you'll find you can radically reduce your pre-load buffer. Referring to the plate above tick the "Instruments Default Pre-Load Buffer Size" and drag the fader to the right to a setting you're happy with.

# A QUICK THANKS

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We are in the same boat as all of you. We're not software developers by trade, so appreciate your honesty in paying your way to be a part of our family and not distributing this illegally. But more importantly, if you have any ideas or criticism please let us know directly via our website and in a constructive manner . You never know, you just may have thought of something that we hadn't considered. We want to make our entire range the best there is, and we rely on you to help us achieve that..... With thanks.

Christian & Paul.